

AUTHOR & JOURNALIST

**How to Write
Travel Articles**



**Derleth on the
Habit of Writing**



**A Barrett Study
Of Story Steps**



BARNABY CONRAD, BEST-SELLER, PAINTER, BULL-FIGHTER

Don't Rely on Memory

A STIMULATING EXPERIENCE ARTICLE BY NOVELIST BARNABY CONRAD



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AUTHOR & JOURNALIST

VOLUME 37

NUMBER 6

NELSON ANTRIM CRAWFORD, Editor

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AUTHOR & JOURNALIST, founded in 1916 by Willard E. Hawkins, is published monthly at 1313 National Bank of Topeka Building, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Subscription price, \$2 a year; in all foreign countries, \$2.50 a year. Single copies, 25 cents each.

Manuscripts and other material submitted should be accompanied by stamped, addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage.

Advertising rates will be furnished on request.

Entered as second-class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879.

Printed in the United States of America.

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Come, gather round

By NELSON ANTRIM CRAWFORD

ARTHUR Konstanis of Ontario comes up with a brand new idea for saving editors time and giving information to writers. He'd have rejection slips printed in standard colors, each with a little meaning all its own. A lavender slip would indicate a story was old-fashioned. An orange one (Mr. Konstanis detests oranges, which doesn't matter since he does not sell his writings in the citrus belt) would proclaim: "This manuscript stinks." A red one would tell the writer: "You're getting hot. Maybe next time . . ." And so on.

"I dreamed this up," he writes, "after reading how a godly author deeded an equally pious publisher a nice piece of land to issue his pamphlets on the Last Judgment. Then and there I concluded there's nothing we guys in the literary profession won't fall for."

Tut, tut, Mr. Konstanis. We writers and editors are just members of the well and favorably—or unfavorably—known human race. Next time you are in the office of a business big shot, take a look at the colored wall charts he bought for \$100 from the Bulls vs. Bears Financial Service. Then ask him what they mean. I predict he'll stammer like a schoolboy caught with *From Here to Eternity* in the dust jacket of his algebra textbook.

WHEN I was editing a mass circulation magazine, I received an article entitled "The Tooth Paste Menace." Here, I immediately surmised, is an attack on dentifrices.

Actually the article turned out to be the story of how the lady author's marriage nearly went to pot because she always carefully extracted tooth paste by gently squeezing the bottom of the tube whereas her husband squirted it out any old way. Finally they decided it wasn't worth fighting about. It was a first-rate article on the little things that mar the holy estate of matrimony—and I published it under some such title as "Don't Let Small Disagreements Spoil Your Marriage."

Far be from me to maintain that is an inspired title, but anyway it told what the piece was about, as the lady's and many another manuscript title don't. Editors tell me they change from 70 to 90 per cent of authors' titles. I've had plenty changed on me. For instance, "A Region Transformed by Youth" became simply "Doc Smith and the Apple Blossom Club" when published. When I've prefixed a simple, descriptive title to an article, it more often has stuck: "Massacre in the Hay Meadow"; "Farmer Joe Sizes Up Industry."

My experience is that an effective title aids in selling a manuscript. Editors are used to rewriting titles but they can't help being favorably impressed by one so manifestly right as to defy alteration.

I can't give any rules about titles. All I can say is that—for an article at any rate—a title ought

AUTHOR & JOURNALIST

to give at first glance a sound idea of what the piece is about yet not tell so much that the reader has no urge to go on and read. "The Man Who Fooled Hitler" is a pretty swell recent title, it seems to me.

Of course you don't want to run counter to too many people's prejudices. Years ago, when the argument between scientists and preachers was at its hottest, a publisher conceived the idea of a popular book on science. It was to be sold, as many books were then, by house-to-house canvassing in rural districts. He entitled it *The Wonders of Science*. The only sales were to the village agnostics—or infidels as they were called in those days. In some communities irate farmers, egged on by their pastors, ran off the young salesmen with pitchforks.

The publisher was licked, but not for long. He ripped off the covers and title page of the volume and reissued it as *The Wonders of God's Creation*. It sold by the thousands. The very preachers who had denounced it under the original title exhibited it in their pulpits as an argument for the old-fashioned Biblical tradition.

Titles for fiction and verse are a different story—somewhat different, anyway. You'd hardly want to call a sexy detective story *The Call from Above* or a philosophical novel *Valeria Among the Scorpions*. But a fiction or poetry title merely has to suggest the general sort of thing the story or poem is. From there on out, I suspect, mystery, suspense, elusiveness, euphony are about as important factors as any.

THE talk about cats goes on. Sarah Mizzelle Morgan sent Chandoha's April cover picture to Prettypuss, the pet of the columnist who does "Up and Down the Street" in the *New Orleans Times-Picayune*. "Cutest thing I've seen in ages," she commented.

The columnist wrote a piece about it, which a long-time subscriber, the Rev. Theodore A. Ray, S.J., of the faculty of Loyola University, clipped and sent to me with a pleasant note—not saying a word, though, about his position on the feline race. My guess is, he's with us cat-lovers, for the proportion of friends of cats is about as high among the clergy of the liturgical churches as among writers—and Father Ray is a literary man as well as a priest.

If you like cats or don't, but enjoy wit, read Charles Carson's "These Glamorized Mousers" in "What Readers Say." To me wit is always welcome. There never has been enough of it in American literature. It's a happy variation from our tendency to stick to the tried and true—or at least to the tried. Most of us are not versatile enough, fluid enough, in our writing.

Once I called on the consul of a Latin American country. His receptionist cautioned me either to talk with him in Spanish or to make my English very clear.

"The English," she explained, "Señor Delgado he do not speak her fluidly like I."

I'm for fluid English—who isn't?—but also for fluid attitudes on the part of writers. They help—and they're a lot of fun.

JUNE, 1952

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What readers say

Why Poetry Lags

I have had a few poems published over the years, but I rather lost interest in catering to what I thought were the trite requirements of poetry. I considered it more important to make poetry do what I thought it should do. For it seemed to me that versification at its best was only the wrappings on the package, that people were primarily interested in what was inside, that too often it was so wrapped and tied with such fanciful knots that the vast majority of people turned to something which they considered to be of more importance than guessing what the contents were for, even when they did open the package.

There must be some good reason why poetry is so far behind the other arts. And considering that the world needs poetry today as it has never needed it before, it is a shame that poetry has estranged the possible patronage which is so freely given to music and painting. And believe it or not, excluding our poets of textbook greatness from this delinquency. If they had been competing then with our diversitements of today, I am compelled to believe that the applause of their captive audience would still be echoing through the hearts of the ordinary "man on the street," if there had been less confusion between art and substance.

HARRY F. MCNEIL

Greencastle, Ind.

These Glamorized Mousers

Your estimate of 90 per cent of *A&J* readers being cat lovers makes us ten percenters feel kind of lonesome. Mind you, I have nothing against them—it's just that I have always been able to take my cats or leave 'em alone.

When I was a young 'un back in the Ozarks, we had cats but we used them only to catch mice. If they did that, it was all we expected of them. We liked cats well enough (if we ever stopped to think about it), but we had the idea that a cat was a domesticated animal and not a Way of Life.

A literary friend, who takes issue with me on this point, recently forsook the plebeian world of people and gave himself over to writing exclusively about these glamorized mousers. He's quite happy, though, about the whole thing. He has discovered that life has so many things besides food.

CHARLES CARSON

Los Angeles, Calif.

Sampson's Truth

I tip this typewriter in your favor for your keen editorial judgment in selecting Charles Sampson's "Writer, Tell the Truth."

It's power-packed writing like I haven't seen since last I read Mencken himself. Not to imply collusion, Sampson with Mencken—just that it's apparent, though they do not necessarily see things the same, they do express their ideas with an allied employment of dynamic literary force.

Why do some people read into our writing more than is there? A story? Isn't it one group of charac-

ters in one series of situations arriving at conclusions toward which they themselves have steered? Interpretation of the author's philosophy can only be a speculation on his concept of pustice. That, too, is abstract. The author says: "Read the story; it's complete. If you want my philosophy, read all that I've written. Then, if you figure it out, tell me. I'd like to know."

GEORGE F. MOSHER
Indio, Calif.

Writer, tell the truth, of course—if you can, if that is your type of talent. But does anyone believe that Shylock really asked for a pound of human flesh, to be delivered by order of court? Does anyone quite believe in Dickens's Fagin—are Dickens's villains any more plausible than his noble heroes, his saccharine heroines, or his much too funny lower middle class characters. He was an artist in exaggeration; and we would not part with him.

It's one thing if a writer has a restrained, balanced, reflective way of writing, if he can trace with understanding the complexities of human nature—producing individuals rather than "types"—or, if he does "types," fairly representative ones. But what if his talent is for the dramatic, the ridiculous, very black villains, very white heroes?

I can't see any answer except that the writer should develop his own sense of social responsibility; foresee the possible results of his writing.

I respectfully submit that a treatment that was at least fairly harmless in Dickens's London, might be out of place if done today—after the liquidation of several million Jews.

I don't want censorship; I don't want pressure on writers from government agencies or minority pressure groups. But I think a profession has responsibilities toward society.

MARGERY MANSFELD
Deep River, Conn.

I want to congratulate you most warmly on the article, "Writer, tell the Truth." It is high time and over time that somebody got up on their good hind legs and inveighed against all this rot (mostly Communist-inspired) of "race prejudice." All these self-styled "Uplifters" can ever do is to degrade everybody into what Mr. Sampson so aptly and trenchantly describes as "faceless, colorless, raceless units." All this does is to shackle the writer, who will finally be afraid to write anything, while the worst tripe is commended because it is supposed to help the "under-dog."

R. Caldwell
Brooklyn, N. Y.

Prepositioners, Note

In your April issue, I discover that in "Contest Opportunities" you are not only dangling opportunities before writers but also prepositions! To wit: "In the announcements below and in previous issues of *Author & Journalist* are opportunities for ambitious writers of all types to take advantage of."

That isn't right, is it?
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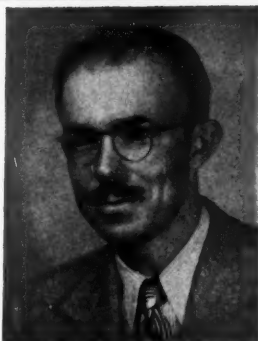
No Literary Help

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THERE IS no such thing as second rate literary help. There is only *professional help* and *guess work*. Professional help comes from a professional writer; guess work may come from any one who decides to appropriate the title of "critic." My success and that of my clients has not resulted from guessing.

Writing mistakes are expensive when you continue to copy your own errors with each new manuscript you write. It may be one way of attaining success if you have enough years to speculate—but can you afford the price that *no success* is costing you? The more direct and less expensive way is to supplant guesses with factual answers concerning your work.

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AUTHOR & JOURNALIST

Don't Rely on Memory

The successful writer—Bennett, Maugham, Lewis—records his observations constantly for future use

By BARNABY CONRAD

THE DAY Arnold Bennett's beloved mother was buried he made his daily entry in his notebook as usual.

"Some bricks dry before others," he noted before the funeral; apparently it had rained earlier. Then, after a detailed impression of the ceremony, he added: "Long walk from cemetery gates to region of chapel. By the way, the lodge at gates is rented as an ordinary house to a school-master, John Ford's vault next to Longson with records of his young wives ('The flower fadeth' etc.). This could be exaggerated into a fine story."

There was no disrespect or less-loving of his dead mother here; it was simply the professional writer at his never ending job. Like most writers, Bennett knew that an important part of his job was his notebook. Perhaps he never found the right niche into which he could slip his comment about the bricks, but the mere fact that he had observed it and then made a note of it made him a better writer by furthering his habit of *seeing* instead of just *looking*.

Perhaps he never pursued the idea of the young wives, but it was a manifestation of the habit of constantly searching for story ideas around him. If you, as an embryonic writer, are not keeping

notes regularly, you deserve the guilty feeling that is oozing into your body right now!

Someone has said that stories are not written, they are rewritten. That is where I find the notebooks or file most valuable. After finishing the first draft of a story, I diabolically run through my files to see if I can find anything which could be slipped into the context to help make it sparkle. Sometimes nothing is found which could become an integral part of the story, help to develop character, advance the plot, or aid in setting the scene in an interesting manner. Naturally one shouldn't throw in a *bon mot* or a clever simile where it doesn't belong, just because it is *bon* or clever.

The file is especially helpful for minor characters whose functions are necessary for the advance of the story, but whose faces and bodies remain unaccountably blurred. Recently I had to have a barber come up to my hero's room and shave him. He was in the story for only three sentences, but I wanted to give the reader some sort of hook to hang his imagination on. I ran through my files under "mannerisms, walk, etc.," and found:

"A timid little sparrow of a man who put each foot down on the rug as though apologizing for stepping on it."

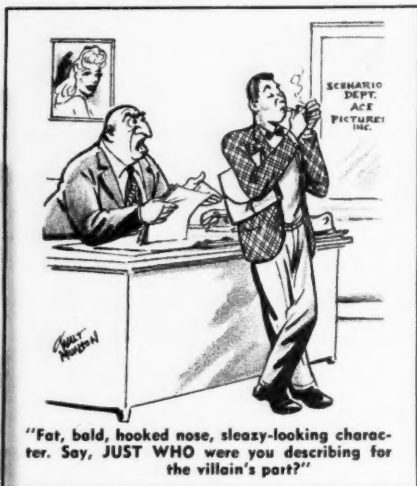
I don't know who inspired the original observation, but it fitted this minor character perfectly and also indirectly helped to characterize my big-shot hero by showing the effect he had on the people around him.

And in finding that card I came across another which I stuck in ten years ago but never could find a place for. "He looks like an undriven nail," put in the mouth of a minor character, helped me to individualize my main character. In the file it was sandwiched in between "eyes as washed out as a teabag in a boarding house" and "his grinning monkey face looked like one of those clay heads you put seeds in to grow

Barnaby Conrad has studied in universities and art schools in this country and abroad. He was United States vice-consul in Spain for three years and also studied bull fighting. There and in Peru he fought 35 times. He is the author of two novels and many published short stories and articles. He won Collier's Star Award in 1948. His latest book, *Toreador*, is a *Book-of-the-Month Club* choice and also will be condensed for the Reader's Digest series. He now teaches writing and painting in San Francisco, where he was born 30 years ago.

grass hair," which will probably find their niches in stories sometime within the *next* ten years.

It is impossible to remember that wonderful bit of conversation you heard on the bus, or the special ear-tugging, nose-twitching mannerism the mailman has, no matter how indelible the first impression seems. Get it down on paper as soon as possible! You can't expect your memories to come flooding back magically whenever you sit down to write and need those details. And why should you try to rely solely on memory? Sinclair Lewis, Scott Fitzgerald, Steinbeck, Maugham, and Hemingway have all kept notebooks.



I was Sinclair Lewis's secretary in 1947, and I saw how meticulously he kept his notes. He always carried a twice-folded piece of typewriter paper in his wallet which would come out many times a day.

I remember once walking with him around his farm in Massachusetts when we heard an unusual evening sound. Mr. Lewis stopped a homeward-bound farmer and asked:

"What's that—a cricket?"

The man laughed. "Oh, no, sir, that's a tree toad."

Lewis jotted it down immediately; sometime the fact that a tree toad makes a different noise from an ordinary toad might be important, and he knew he'd forget it if he didn't make a note of it right away.

And I would have forgotten that whole incident if I hadn't made a note of it that same evening and come across it just now in my "S. Lewis" file!

Mr. Lewis always tried to make his notes surreptitiously. Nothing is as disturbing and ostentatious as a writer violently pursuing his craft at a social gathering. Mr. Lewis often would excuse himself from a party and in the privacy of the

bathroom would make a note of some particularly good dialogue, an observation, or perhaps a random idea that came to him while unlistening to a long-winded bore. Later, the day's gleanings would be transferred to "Ebenezer," his corpulent notebook, under its proper classification.

We all have different vocabularies. People in special trades have special vocabularies. Prizefighters, jockeys, and baseball players use their own special terms, just as tailors, musicians, and bankers do. Unless you've actually practiced the trade of the character you're writing about, it's hard to impart authenticity without associating with a member of that profession and recording the flavor of his speech. Witness Arnold Bennett's journal again. His single entry for October 20th, 1924, was:

"Collins the tailor, trying on new trousers on Saturday, asked me whether I wanted a 'break' at the foot. As I hesitated he said, 'Just a shiver.' I said yes. 'Shiver' is a lovely word for this effect."

On another day he records: "Chiroprapist yesterday. He congratulated me on my toenails. Said they were strong—a sure sign of a good constitution. He said in a sort of ecstasy: 'It's a grand thing, a nail is!'"

On another day he records random phrases he heard from a conductor rehearsing his orchestra. Notice how authentic the instructions sound, even though we might never have heard how a conductor talks, how unusual and basically interesting in themselves they are, and how they individualize the speaker.

"I want a savage staccato."

"Nice and limpid."

"Nice and stormy."

"Nice and gusty."

"Nice and manifold."

"Weep, Mr. Parker, weep. (Mr. Parker weeps.) That's jolly."

"Press that A home."

"Can we court that better?"

"Now, side-drum, assert yourself."

"Everyone must be shadowy together."

There is a wonderful, unfakable, authentic ring to every one of those phrases, and if used in a story, they would immediately tell your readers and, more important, the editor: here is somebody who knows music and knows how his characters talk.

But supposing Arnold Bennett had not written them down right after hearing them? How many could he have remembered when it came time to use them? Try it yourself. See how many of them you can remember even half a day after reading them. And they should be exact. "Bring that A home" or "Carry that A home" is not as good as "Press that A home." "Can we play that better?" is insipid next to "Can we court that better?"

The late Steward Edward White, author of over 40 books, advised me when I was very young: "If you can possibly not be a writer, don't be one. But if you cannot help yourself, if you have to write, learn your craft and be a professional in all things connected with writing. And professional writers keep notes!"

On Becoming a Writer

By August Derleth

II. The Habit of Writing

IT might be supposed that the would-be writer who finds himself wondering what to write about when he faces a blank sheet of paper ought not to be sitting before paper with pen in hand at all. Yet it is true that many a young hopeful marches to his table or desk brimming with ideas, only to find himself suddenly bereft of them the moment he is required actually to set them down.

His trouble very probably lies in attempting too much at the outset. Very few writers have begun with a major novel, or even a major short story. Long ago, when I was 13, I was impressed by the badness of the "filler" stories used to follow up the feature stories about Old and Young King Brady, Detectives, in the pages of *Secret Service Magazine*. I was persuaded to believe I could do as badly.

I did.

It took me a long time—six years, in fact—to learn that there were countless subjects at hand about which to write before undertaking anything in the way of a well-constructed story; to find out, in short, that I needed first of all to develop the habit of writing.

There are innumerable biographies and autobiographies of writers which stress the value of writing daily with an unbroken regularity, so helpful that its benefits can scarcely be adequately assessed. In my own case, I found that regularity of writing could be combined with the development of the faculty of observation by a simple plan: I kept a journal. Every morning or every evening, sometimes on both occasions, I wrote something in my journal. By day I kept a small pocket notebook with a pencil attached (by a string), and jotted down whatever I saw that seemed to me of interest; when I sat down to the typewriter I expanded those jottings.

Now, a journal is not the same thing as a diary. A journal is concerned primarily with the external world; it is a record of the events which happen to others in the vicinity of the writer, and not necessarily to the writer. Keeping a journal is a way of developing the habit of writing and at the same time bringing to the would-be writer a sense of good judgment in regard to details while heightening the faculty of observation.

Here are some typical entries from the first year of that journal—

"15 December: I spent a few hours of this afternoon with Grandmother Derleth, now slowly dying, sitting to listen to more memories, which flowed from her now unceasingly, all with the same remarkable clarity. Great-Grandfather Damm, she said, whistled with a leaf, any kind of leaf, and sometimes only a piece of one with which to imitate birds. 'He used to like to whistle and sing

"Nelly Bly," and of course, "O Strassbourg." It's a song that used to be in all the old *Liederbücher*, but now they don't use them anymore, they don't sing the old songs. It's a song you don't know; it goes like this—

O Strassbourg, O Strassbourg, du wunderschöne Stadt,

Da liegt begraben mancher braver Soldat...

"Presently she began to sing a sad song of death; 'Der Wanderer,' whereupon aunt Virginia began to sniffle and weep and turned away, but in a little while grandmother resumed where she had left off the previous evening, talking about *Schupfnudeln*. 'You have to rub them with the hands into small pieces, like this.' She demonstrated. Aunt Virginia suddenly took exception, adding a small detail while grandmother watched and, at her finishing, chided her, laughingly, saying, 'Du verlogenes Madel!' She mentioned also *Fassnacht's Kügel*—similar to doughnuts—designed for the festivities of the torchlight parade on the eve of Ash Wednesday, a celebration held in Sac Prairie long ago, remembered surely from her girlhood, when the Lenten period held more meaning than it does today. She went back more than 50 years, to the 1850's and 1860's, and spoke of the custom in many houses in the village to set the table with a large bowl of potatoes or soup or the like, out of which everyone at the table helped himself directly; that is, ate without individual plates. 'And every spring, mother gave us cream of tartar and sulphur with sugar or honey to clean the blood,' she said."

"20 January: Sitting late this afternoon with Hugh in the old harness shop, waiting for the evening papers to come in from Madison, heard Nick Knectges overhead begin to saw away on his fiddle, playing the same endless tune over and over, just a few bars with no particular melody to them, and apparently no theme. Perhaps it is all that he can play, all the tune he knows, though he has said he used to play for oldtime barn dances, and must know others. Still, for all the time Hugh and I have heard it at about this time of year, the dreariest season, and the longest month to pass, it is never unwelcome to our ears, and we can listen in silence to the thin sound from the upper floor, as if it were fresh and new, and imagine Nick, tired of repairing trinkets and mechanical gadgets, lay down his tools, take up his fiddle, scrape once or twice across the strings, and set forth upon his tune. He kept it up for half an hour, and then again all was silent; he had gone back to work, most likely."

"27 January: Idling today in the harness shop, I saw Mr. Elpy leave his store, neatly pressed trousers on arm, and hurry up the street to the

corner saloon, from which presently he emerged, still a-bustle, pants still on arm, and hurried back. How many times he has done so—sometimes with a neatly done-up package, sometimes with a sweater on a hanger, with which he inevitably returns, as if to convey to any observer that he made an error, brought the wrong article, got the wrong size, or something akin. Sometimes he goes to the corner saloon, sometimes down the street to what was once Gluyk's place, sometimes across Water Street, never making an error of this kind at any other place of delivery—all this for the sake and appreciation of his wife, who never seems to understand that his feverish haste and frequent mistakes are all part of a primitive shrewdness, and continues placidly to sit behind the curtains in her parlor across the street and watch the store from there, feeling safe in asserting that her Mr. Elpy no longer drinks."

"20 April: Under the cool rain today, the leaves of lilacs and flowering currant are beginning to open, and the elm buds are wide all over Sac Prairie, so that within a week the leaves will show. Already their faint perfume lies along the lanes."

These paragraphs are typical random paragraphs from a portion of the journal published over a decade ago as *Village Year* (Coward-McCann), though the journal was never intended for publication, and got into print almost by accident when an editor learned of the existence of this compendium of notes, which now stands well toward a total of 3,000,000 words.

They illustrate what the would-be writer can do with the material of his daily existence. Entries in the journal may cover every aspect of community life, whether village, country, or urban in setting; they may range from anecdotes to nature notes, from character analyses to thumbnail biographies; they may include ideas for stories, portions of poems, descriptive passages—everything, in short, likely to be of use to the writer, immediately or at some time in the future.

MY own journal, which has flourished from its beginnings almost two decades ago to the present, includes story ideas, complete poems, correlated information about the arrival and departure dates of birds, the first and last blooming of flowers, astronomical data, a wealth of anecdotes, and much of that kind of jotting which, in a country newspaper, would appear under the heading of "Personals."

The writer of a journal will soon find that he is accomplishing several things in his daily stint. He is not only developing the habit of writing and finding that writing comes more and more easily to him. He is discovering that, without effort, he is becoming more observant; the demands of his journal, the need to write something every day, make him so. He will soon find in his journal a harvest of material on which he can draw for the more substantial writing he hopes to do later.

Keeping a journal is perhaps the easiest way to develop the habit of writing, since the greatest possible latitude in subject material is always the writer's when he keeps a journal. But, while it is possibly the most pleasant writing occupation, a journal is not by any means the only method of developing the habit of writing. The would-be

author is at liberty to write at any number of things. He may put down every day one of a series of imaginary letters. He may attempt a short story and rewrite it differently every day for a week before going on to something new. He may choose to dabble in verse, no matter how outrageous his early attempts are—and they are very likely to be outrageous.

THE decisive aspect of daily writing is not the means, but the end in sight—the development of the habit of writing, which is all-important. Once a would-be writer has got into the habit of writing daily, he has taken significant strides toward his goal of becoming a writer. It is not important that a certain wordage be achieved daily. Some writers write no more than 500 words, some 1,000. On the other hand, there are writers who do a daily stint of 5,000 and even 10,000 words.

That is a rate which cannot be maintained over any length of time, and which it is not wise to maintain. I wrote my novel, *Evening in Spring* (Scribner's), out of autobiographical reminiscence in 25 days, on 15 of which I had to give a daily lecture at a nearby university, taking three hours out of every afternoon. During the same time I kept up my journal, continued a heavy correspondence, both personal and pertinent to the affairs of Arkham House, and wrote in first draft most of the poems which were later incorporated in *Wind in the Elms* (Ritten House). But it is not a regimen I would recommend to any writer; the novel in this case wrote itself with ease at 5,000 words daily only because it flowed to paper virtually out of my own memories of my first romance.

In most cases, subject matter determines wordage. Simplicity, directness, restraint are all eminently desirable qualities; they may not come readily. Many writers find it appreciably easier to be prolix and repetitious; it takes time and arduous practice to overcome such flaws. But with practice come facility, a sense of accomplishment, a greater self-confidence, and a multitude of lesser effects which a writer is the better for having won.

And practice can come only through the habit of writing. It may not be easy; chances are, it won't be. But it is necessary to exercise a well-disciplined will power; it is necessary to force one's self to write daily—if only a paragraph. Gradually, as day follows day, the prospective writer will find that his first awkward attempts have been superseded by prose or poetry which seems considerably easier to re-read, and he will be delighted to discover that, without seeming to have tried consciously to achieve that end, his writing has steadily improved and grown. It may not show in a day-by-day comparison; it is almost inevitable, looked at month by month.

Once the habit of writing has been achieved, the hopeful writer may begin to look toward broader horizons.

"Writing Progress" is the title of the third article in Mr. Derveth's series, "On Becoming a Writer." It will appear in the July issue. No one can fail to be encouraged by its hopeful tone; "The writer of grit and determination, of ambition and patience, is certain to make progress."

This is the Way I Do It

By MARY HOLMAN GRIMES

I WAS once told by a handsome brown-eyed boy that with bangs I looked just like my orange and white mother cat! (Actually, my hair is not orange, it is red, and likes to be tied back with yellow ribbons when I am painting pictures, spading the garden, or writing poetry.) And that, perhaps, is my greater claim to eccentricity—writing poetry. Other folks in my immediate vicinity don't. They have good paying jobs and take yearly vacations—and punch a clock. They even drive 1951 model cars while I ride a bicycle.

The editors are to blame for my writing poetry. They buy it. All right, all right, not the *Saturday Evening Post*, but the *Post* was kind enough to send me paper to write the rough drafts on! For that is exactly how I use those courage-consuming printed rejection slips!

Many rough drafts are written in order to have 40 poems traveling at one time, as I sometimes do, and I often have to resort to other methods than rejection slips to obtain paper. One does not write poetry on the back of checks! (For the record I placed 12 poems last month.)

I am dead serious about writing poetry, but little of my poetry is dead serious. And there is nothing mystical about either my writing methods or my poetry. Both are as unassuming and down to earth as the small log-and-shingle house at the Little Wilderness, where I live. I would be quite lost without Clement Wood's rhyming dictionary, and I use Roget's thesaurus also, in addition to a standard dictionary. To check the rhythm of my verse, I read every poem I write, aloud. I think this is essential. If the rhythm is forced, or the words are awkward, it is evident by this checking.

There are some poems which come ready-made. While standing in front of the fireplace one ice-coated winter morning, I looked out the window. The dormant buds of a summer apple tree sparkled with ice-jewels through the whole color range from chartreuse to fuchsia. A redbird sat on one of the icy branches and fluffed his feathers against the wind. Seeing this, a poem needed to be written. I called it "Color in Winter."

Someone has dubbed poetry "the concentrated speech of the emotions." One might say, "condensed." That is my cue. Keep it short. In my experience, long poems do not sell. Well, actually, I did sell two long poems two years ago. Last month I got the poems back with a plaintive appeal from the editor: "I bought these from you and have held them for two years trying to fit

them in. Would you please cut them? I hate to tamper with other people's poetry." I shortened them and returned them in the next mail. The appeal of the poems was not lessened and the editor was most grateful.

A poem was born one damp fall night that echoed with the call of wild geese going south; a haunting sound, filling me with strange nostalgia as I went to bed in my father's house in the small green bed of my childhood. As I looked out the upstairs window at the valley pasture I was very much aware of the dampness of scarlet leaves and the silvered mists of rain. I started writing. The poem did not come easily, particularly the last verse, but as with "Color in Winter," "Southward in the Night" sold immediately.

To me, children are a never-ending source of inspiration for poetry, and how I depend on the Small One next door! At Christmas, she nearly bursts with anticipation, thrilling to every Christmas card and each gay bit of paper. Knowing positive delight at doll displays. Sometimes it seems she could not possibly make room for more joy on Christmas day! From her enthusiasm evolved "Christmas for Karen," and it sold the first trip out, four months before Christmas. (That is pushing the deadline. It is better to submit seasonal poems earlier.)

Good letter writers can be a source of pure inspiration for poetry. I watch for this. One emotion-jarring word can do it. An elderly friend in California wrote me how lonesome he was to hear the sound of the whippoorwills he remembered from his childhood in the Ozarks. Now, I answer the call of whippoorwills that visit the Little Wilderness near dusk, and he must have done the same thing as a boy as he walked along some sassafras-bordered country lane, I reasoned. It was then I wrote "The Whippoorwill's Call," and when it was published, my friend, overcome with feeling, read it through tears, he wrote me.

I try to keep aware of others' emotions as I am of my own. What stirs them? It pays to find out. Many times, of course, I can use my own emotions as a gauge.

Reading poem after poem by modern poets is often the springboard to action. Usually it takes only one eye-catching word to start me writing. Columns, the clever type, or homey ones, are often open sesame to writing poetry.

But sometimes there are moments when the poetry doesn't come at all. Perhaps I'll never write another poem, I decide darkly. Even a walk in my favorite woods [Continued on Page 28]

The Area of Struggle

A simple, direct exposition of the Middle Section of the story, wherein so many writers go astray

The story has begun. The author knows his characters, he has established the essential elements of the situation—the forces and factors; he knows the two possible endings. Now he must work out the “second movement,” the Body or Middle of the story. This is the AREA OF STRUGGLE. Here is active conflict, contest, the purposive action. The struggle here, stemming from situation and character, will lead directly into the conclusion of the story—the decision of the contest, the triumph of one force over the other.

In writing a play, the dramatist is well aware of the three movements—(1) presentation of characters and situation, (2) struggle, (3) conclusion—and the fact that Part 2, the struggle, must take up the greater part of the playing time. While he does not divide the play exactly at the first and second-act curtains, writers at motion picture studios have termed the difficulty in writing this Second Movement or Struggle as having “second-act ulcers.” They recognize the great effort and ingenuity required in staying with the story line through the long second-act movement, keeping the opposing sides sufficiently balanced throughout so as to sustain the suspense, and yet have the conclusion logical and credible.

The same problem exists in story writing, but often is not equally recognized by the story writer. This article is designed to clarify for the story writer the peculiar nature of the Middle or Body of his story, and to stress its importance.

A theoretical discussion of story structure like this can make the importance of the Middle Section, or Struggle, quite obvious. But in actual practice many writers work hard on their stories, building up characters, situation, forces, factors, and planning the end, but they have far too brief a Middle Section.

Compare a story with a prize fight. The reaction of the observer at a prize fight follows the same pattern as that of a reader of a story. Two contestants (the Forces) are set up to fight against each other. If the fight is to be a good one, the fighters are well matched. The observer at the ring knows the situation and the rules of the game; he knows something of the backgrounds and abilities of the two men. An air of expectancy exists when the fight is about to commence. The gong sounds (Point X); the men engage in active contest.

Now, if you are in the audience at the ring, you are expecting to see a contest of some duration between two well-matched combatants, the result unpredictable.

Let us first consider the matter of *duration*. Suppose Fighter A comes out, slugs B, knocks him out, and the fight is over. Isn't it a let-down? Don't you feel cheated? You wanted to see several

rounds at least of hard fighting; you wanted to witness the actual struggle, combat, contest; you wanted the excitement of a reasonable number of rounds in which each opponent struggled for victory.

The immediate, tangible struggle between two forces is the nature of the Second Movement, or Body, of the story. The whole period of the prize fight—from gong to decision—is analogous to this section of the story. And the reader has the same reason and the same right as the audience at the fight to wish for and to require that this period of struggle, of active contest, be reasonably prolonged. Would there be the interest in murder mysteries if, when the body is discovered, the telling clue were visible and recognized? Suppose the master detective came upon the scene, pointed his finger at Mr. Brown, and said, “I accuse you.” Mr. Brown confesses, tells why he committed the murder, and the story is over. One can readily recognize the weakness and failure in such handling of a murder mystery. Yet in other types of story far too many writers allow that structural fault.

Next, let us consider the element of *predictability*. Even if the fight were to run several rounds, but the observer knew from the first that A was going to win, that B didn't have a chance, it wouldn't be a very good fight, would it? So not only must the struggle be prolonged, but it must be between two fighters so well matched that there can be no certainty, previous to the final decision, which one will win. A good story, like a good prize fight, likewise keeps alive at all times through the period of struggle the possibility that either side may triumph ultimately.

This dual possibility (that either the Actual Ending or the Alternate Ending may come about) creates the necessary element of suspense. In the fight the two conflicting goals are (1) Fighter A wins; (2) Fighter B wins. Each of the two fighters strives to be victor over the other. They are so well-matched in power that either one might conceivably win the final decision. In a story the similar unpredictability of outcome requires that the two forces be well-matched and that, throughout the whole Middle Section of the story in which they meet in actual contest, a careful balance be sustained.

A third similarity between the prize fight and the story is in the separation of the contest into rounds or encounters. Judges watch and score each round in a prize fight. In a story, a score should be kept too. The struggle is divided into separate encounters or engagements. The writer—and, in turn, the reader—should be aware to which side each encounter tilted the story (toward the Alternate Ending or toward the Actual Ending).

The breaking of the Body of the story into the structural units comparable to rounds which can be scored, is made simple when the writer approaches the task with a clear concept of his story-conflict as being the direct and immediate struggle between two active positive forces striving for opposing goals. The "rounds" are the separate engagements or encounters which can be defined in terms of *purpose* and *result*. Every engagement or encounter is approached with a definable purpose: (1) the attempt of one force to accomplish or to get a step closer to its goal, or (2) the attempt by the other side to achieve or to get a step closer to its conflicting goal, or (3) the active attempt of either to thwart or defeat the purpose of the opposing force. And the unit is ended when the result can be tabulated: Either the story has been advanced one step further toward the Alternate Ending or one step toward the Actual Ending; a minor success has been chalked up for the force that is to be victorious in the end or for the force that is to be defeated in the end.

The story, separated into its structural units—into what we call Story Steps—becomes as focused and as positive in its struggle as a prize fight—two opponents (fighters, forces) working toward conflicting goals, first one succeeding, then the other. The writer enters upon each engagement with the questions: Which force is the aggressor or the subject of this encounter? Which force acts in a positive way? What is the result?

In the story of the deputy out to capture the bandit—a story in which the deputy represents one side and the bandit the other—one Story Step may be of the deputy's attempt to trap the bandit in a mountain pass—but the bandit eluded him. In that encounter—approached with purposive action on the part of the deputy—the bandit triumphed. It is not the final decision, but the bandit did win that round.

The deputy returns to town, determined to find one more clue; he learns the name and whereabouts of the bandit's brother; he goes there and the bandit's horse is tethered outside. That is another Story Step; and though the deputy has not won out in the whole contest, he has won in this engagement.

In the story of the woman trying to conquer the drinking habit, there might be a dozen encounters. The woman goes straight home instead of stopping as she customarily had at a bar. In that Story Step, her will to conquer the habit won out. She is later offered a cocktail, refuses, is urged to take it, is ridiculed, finally takes one. She tries to refuse the second one, but her will is weakened and the ridicule become unbearable; she drinks too much. The drink habit has triumphed. At home she empties all the liquor in her bar down the drain. Her will has triumphed again, however temporarily.

THE purpose is not necessarily conscious intent on the part of a character in the story. Purpose in terms of actual intent may exist only in the mind of the writer. For example, at the cocktail party no one knows the woman has a serious drink problem. In urging her to drink the characters are not purposely opposing her in her will to conquer the habit, they are merely being hospitable. The opposing force is the woman's craving for drink. Her hosts are instrumental in bringing that force

into play. She might be alone in her apartment when the craving strikes her. No person entered the scene with purpose; but the writer brought the woman into a situation in which the temptation to drink was pitted against her will.

WHEN the writer begins to think in terms of Story Steps, of the purposive action or directed attitude which leads into the encounter, and the outcome, he will have begun to get the feel of the story's Second Movement—the contest between the two forces in terms of blocks of actual immediate struggle, and the result of each encounter.

We are not here talking about *scenes*. In the first place, the writer's choice to write part of his story in a scene is in the realm of his *design* for his story, rather than an element of its *structure*, and here we are discussing not the treatment or design, but the basic, skeletal structure of the story. In the second place, most of the formulas for describing or defining the *scene* in the short story are arbitrary on the part of the instructor or analyst, confusing to the student, and seen to be superficial and full of discrepancies when subjected to examination. Here, staying with the structural skeleton of the story, we will consider the structural units, the Story Steps.

A Story Step, including an attempt on the part of one of the forces to achieve its goal and the result of that attempt, may in the actual writing require several scenes. It may require all of one scene and part of another. Again, it may be effected in a fraction of a scene.

An excellent exercise—and one which can do more for the writer in getting his story conflict clarified and tightly knit than any critic or editor can do for him—is to take a sheet of paper and draw lines lengthwise so as to make a 1½ inch margin on each side of the sheet.

At the top in the left-hand margin indicate the Alternate Ending or Goal, and set down the Force that will operate toward that ending. This force will eventually be defeated and can therefore be termed the Defeated Force.

At the top of the right-hand margin, make note of the Actual Ending, and name the Force that will achieve that goal. This force, which will triumph at the end of the story, can be designated the Victorious Force. In the wide center section, list every Story Step—as it is written into your story or as you have planned it in your mind. You will find that a single word or phrase will be sufficient to identify some of your Story Steps, whereas others may require several lines of writing.

Then put a check mark in the margin to which that Step contributes—in the left column if it advances the story toward the Alternate Ending, in the right column if it contributes toward the achievement of the Actual Ending. Is it a triumph of the Victorious Force, or a triumph of the Defeated Force?

You will find very often that you have a good scene, and one that must necessarily be in your story, but because you have not hitherto seen just what function it performs in the *structure* of the story, you have not made the most of its possibilities. Perhaps some of the values have been obscured; you might actually have made erroneous use of its values through a vague idea that it served neither side, or the wrong side.

When you have decided what force is at work in a positive fashion, and whether or not that force succeeds or fails (and, if it fails, what positive pressure from the opposition brought about the failure) your scene will begin to come clear and clean and strong. Your story will stay more closely to the story line; diffuseness and indirection will be overcome.

In listing the Story Steps in this way, you will sometimes find that a check mark in the proper margin is not enough. You may have to make specific notations in the column explaining the contribution to that side. Sometimes a marginal note in each column will show that the same Story Step contributed to both sides.

IF we were writing the story of a mother faced with the decision of keeping her child with her in a situation detrimental to his welfare, or sending him away where he will be greatly benefited, one of the important story steps might be a moment of dramatic intensity in which the mother realizes that her love for her child is the biggest thing in her life.

Let us imagine that we have the story set up as a conflict between the forces of selfishness and unselfishness, our thesis being that true unselfishness would send the child to the place which could give him the greatest help and comfort. The Actual Ending would be: *She sends him away.* Unselfishness is the Victorious Force. Selfishness, working toward the Alternate Ending (keeping him in the inadequate home) is to be the Defeated Force. The excessive love, which in that Story Step she recognized, is going to be a powerful factor in her desire to keep the child with her; it is going to be also a powerful factor in her decision to do what is best for him regardless of the sacrifice it will require of her. In such a case you might write in the center column under STORY STEPS: *Her realization of her love for child as most important thing in her life.* You could put a check mark in each column, or you could write out a note in each column indicating the contribution made toward that ending by the single Story Step.

A logical question arises at this point: How many Story Steps should there be in the Middle Section of the story? And how should they be divided between the two sides?

Neither question can be answered in theory; the proper reply must depend on the particular material and the values with which the individual author is working. However, one can say that from six to 13 Story Steps or encounters is a fair average. How many should fall toward the Actual Ending and how many toward the Alternate Ending is not even to be approximated. A fairly even distribution might seem a good plan if one is to keep the story in balance.

But what of the comparative values? One side makes a strong point; the other side makes four or five lesser triumphs to bring the story back to a point of balance.

Or you might have a story in which every move but one was a step toward the Actual Ending. Suppose you were doing the story of a man who made a resolve (Point X) to accomplish an apparently impossible task. In the set-up and situation, everything was stacked against him; the

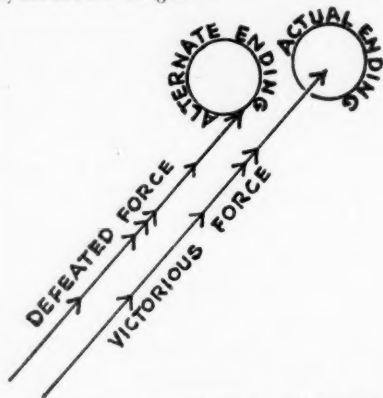
final achievement of his plan—the Actual Ending—seemed impossible. In such a case, almost every encounter—perhaps every Story Step but one—might contribute toward success of the Victorious Force.

(The intentional use of the phrase, "every step but one," brings us to a critically important aspect of the Story Body. In the next article of this series—in August—we will discuss this important element—the *final impact of the opposition*.)

A system you devise to indicate the importance of the Story Steps can increase the helpfulness of this exercise: a small check mark for unimportant advances, a large mark or a multiple one for comparatively important ones.

When you have completed the list of your Story Steps, an over-all glance may disclose to you faults in the story which you had not previously been able to discover. For example, you might question a noticeably small number of check marks in the left-hand column. This disproportion might be all right for your particular story, or it might reveal to you the story's weakness—possibly that the opposition is so ineffectual it precludes any chance of its ever being the victor, hence depriving the story of the element of suspense. On the other hand, an excessive number of check marks in that column might cause you to discover that that Alternate side has been made so strong that the triumph in the end of the other side, the Victorious Force, cannot be credible. You might find that the uneven distribution of the check marks (too many on one side, then too many on the other) shows up a bad structural arrangement which can be corrected by reorganization of the material.

The main part of the Body of the story, which we have discussed here, is indicated on our graph by the two ascending lines.



If you can get the feeling of these two forces, each of which is working toward its goal, first one side advancing the story, then the other side advancing it, keeping alive the suspense as to which side will eventually win, then you will have mastered one of the most important of story-writing skills. The use of your list of Story Steps, and a careful and perceptive analysis of its accompanying check marks can be the means by which you achieve that mastery.

How to take Pictures that Sell

An expert tells just what equipment to use in illustrating articles for publication

By PEYTON MONCURE

IF YOU write fiction you need not concern yourself with illustrating your material. But if your forte is articles and fillers, illustrations play an important part in your work.

Good photographic illustrations will often influence an editor to buy an accompanying mediocre text. Indeed, many magazines will not buy unillustrated material at all—which leaves you with the alternatives of having someone do your photography for you or of learning how to do it yourself.

Sometimes the cost of hiring a professional photographer is prohibitive, depending on the type of market you intend to hit. Sometimes it is impracticable or impossible to get hold of a photographer friend at a particular time, if that is your customary source of photographs. On the other hand, if you use a camera yourself you are independent.

I've often been asked to recommend a camera. There are no hard and fast rules, of course, because every camera has a purpose and every user has a purpose. But for the average freelance writer who illustrates his own material, as I do, the determining factors are relatively simple and clear—or will be after a period of trial and error. There are three considerations: portability, economy of operation, and ready availability of film.

First to consider is the matter of portability. A camera for the average writer should be small enough to permit him to get around easily in tight or crowded places, or to tuck in the glove compartment of his car; light enough to carry on hikes. Usually, too, a small camera is quicker to get into action and quicker to use in fast sequence shots. Yet, the camera should not be too small, such as a 35 mm. or a bantam size, for the miniature size negatives are too difficult to handle and enlarge satisfactorily without losing sharpness.

Consider next the cost of operating. There are certain advantages in a camera using cut film and film packs, but a roll film camera is the most economical to use. Furthermore, roll film can be bought at almost any village drug store or country grocery, whereas film packs and sheet

film are usually found only in city camera shops—and sometimes not even there.

Although my advice will undoubtedly be disputed by advocates of this or that type of camera, I unhesitatingly recommend to the average freelance article writer a *folding* camera using *roll* film that produces negatives either $2\frac{1}{4} \times 3\frac{1}{4}$ or $2\frac{1}{2} \times 4\frac{1}{4}$ inches. (I want to make it clear here that this does not apply to the newspaper photographer, who is concerned mainly with news shots. He is a different species of photographer; and his camera should be one that uses a film pack or sheet film, a feature which enables him to remove and develop one or more films immediately without having to wait until a whole roll of film is used up.)

I recommend that the lens be not smaller than an f:6.3 or better still, f:4.5; and that the shutter speed be not less than 1/100 of a second. I use an f:3.5 lens with a 1/400th second shutter. Incidentally, all the foregoing sizes of lens can be used for color film.

Standardize in your film. Stick with one kind until you know it thoroughly. I use the Super XX and Superpan Press films, which are similar, and the Plus X and Supreme films, which are similar though only about half as fast as the former two. All, however, are excellent, all-round films for both indoor and outdoor shots.

Standardize your exposures by using the same shutter speed and the same lens opening whenever the light conditions are the same. After each exposure, write the data in a notebook, for reference when the films are developed and you inspect them. Mistakes in exposure can then be noted and corrected on subsequent exposures, allowing either a slower or faster shutter speed, or a larger or smaller lens opening.

If the taking of pictures is as far as you care to go in your photography you may have the films processed by commercial photo finishers. Taking the pictures is the important part, anyway. However, if you wish to go all the way in your photography you will find that developing the film and making the enlarged prints yourself are another step toward quicker success in article illustrating and sales.

I have standardized my laboratory darkroom procedure until it has become a quick and simple routine to produce a set of photographs to accompany an article. I develop all my films in DK-50 developer, which can be purchased for about 50 cents a can. I see-saw my film up and down in a tray of this developer for six minutes in total darkness. Then I rinse it off in cold water, and transfer it to a tray of hypo, which costs about 50 cents a can; [Continued on Page 29]

Formerly a teacher of photography, Peyton Moncure is now photographer for the United States Forest Service, Region I Headquarters. He is the author of two books on his specialty and is a contributor to *Art Photography* and other technical journals. He produces illustrated feature articles for general magazines. He lives in Montana.

How to Write Travel Articles

The Five Selling Points

By RALPH FRIEDMAN

THE Travel Editor's face was framed between the two pillars of manuscripts that angled like leaning towers of Pisa at each end of his desk. He arose and put a hand on each pile. "Look at this. I must get a hundred a day. Sometimes I think everybody who takes a trip writes a travel story."

"Can you give each one a careful reading?" I asked.

"I do. Every time I open an envelope I tell myself, 'Maybe this will be a good one.' But the good ones are few and far between."

What constitutes a *good* travel piece? I posed this question to myself as I drove home, after placing two articles with the editor, whom I had sold to before but had never met. During the past two years—writing on a part-time basis—I had sold about 50 articles that could, with some elasticity, be classified as "travel." I had written for what seemed multitudes of magazines and newspapers, at rates varying from half a cent to 10 cents a word. Yet in all this time I had never analyzed the ingredients of a salable piece; I had written more by "feel" and experience than anything else.

A good travel article, I concluded after long consideration, must observe these rules:

1. *Conform to the standards of the market to which it is sent.*
2. *Emphasize the unique.*
3. *Be vividly descriptive.*
4. *Be instructive.*
5. *Lure others to the scene of the article.*

The first is almost the cornerstone of the others. Before you sit down to write, determine your market. Then study it, even if you have studied it before. You can save yourself a great deal of effort and eliminate needless frustration by first querying. Give the editor an outline of your proposed topic, tell him what pictures you have on hand, and ask him how many words he would like to see, if he's interested.

Markets for travel articles vary considerably as to approach, length, style. Let me give a few examples.

The *New York Herald-Tribune* will buy well-written descriptive material. But a letter from the *New York Times* tells me: "It is not the travelogue piece we can use—but rather news about roads, motels, new resort openings." The *Christian Science Monitor* wants articles of 700 words; the *Chicago Tribune* may let you get away with 800.

Trailer Topics and *Trailer Life* do not put as much emphasis upon the technical aspects of trailering in travel stories as does *Trailer Travel*, whose editor wrote me: "Little less accent on scenic points and local color. Interested in road

conditions and the way trailer handles over various roads."

Westways, the excellent publication of the Automobile Club of Southern California, is not interested in articles beyond the scope of a limited Southwestern area while *Motor News*, the very fine organ of the Automobile Club of Michigan, was overstocked on Western pieces when I heard from them recently.

Some magazines make up their schedule a year in advance, others only a few months. It is vital to know what magazine does what so that you can act accordingly.

Emphasize the unique. A travel editor once told me: "Most of the pictures I get of Yellowstone and Glacier are of two or three people sitting on the grass. The picture could just as well have been taken in Central Park." He could have said the same about much of the written material.

What is *different* about the place you are writing about? Why should I feel a desire to see your lake when there are dozens near my home? In other words, what is it about your lake that is interesting and worth visiting, apart from the fact that the lake contains water (what color and how warm?), is good fishing (what kind and how much do the fish weigh and what is the catch limit?), has trees on the shore (what kind and are they part of a forest?), and that you had a good time there (Congratulations!).

Consider a mountain range. What sets one apart from another? Is it height, depth, formation, flora, fauna, type of dwellings, man-made history? Think of two mountains (or lakes) you have visited and jot down the differences between them. Then you can begin to understand what uniqueness means.

A piece I wrote for *Chrysler Events* started this way: "High in the Modoc country of north-eastern California and an easy drive from Crater Lake lies Lava Beds National Monument, formed when belching volcanoes covered the land with rivers of liquid fire. A geologist's delight, the monument is a fantastic jumble of cinder cones pitted with craters, lava rock twisted into weird shapes, serpentine trenches, natural bridges that from a distance seem suspended in mid-air, yawning chasms, more than 200 awesome caves, and fumaroles, produced by small fountains of gas-inflated lava, similar to the fire fountains of Kilauea Volcano in Hawaii."

You will agree, I think, that you have some idea of what the monument is like. At least you know what the volcanic effects have been.

In attempting to get at uniqueness, don't drown the key attractions in a sea of minutiae. If you

do, your article will be nothing more than a boring catalogue.

Be vividly descriptive. If a place is beautiful, make the reader himself say so without putting the word in his mouth. Avoid superlatives and generalities except when they can be used for effect. Words like "gorgeous," "wonderful," "marvelous," "thrilling," "grand," "things," and "oddities" should be used with care. Even a fine word like "picturesque" has been clubbed almost to death. If you tell me that wildflower times in California's Borrego Valley desert is "picturesque," you leave me cold.

HERE is how I described that flora carnival for the *New York Herald-Tribune*: "The wildflower parade in early spring is Borrego's loveliest spectacle. Here are the blue of the indigo bush; grey of the smoke tree; scarlet of the ocotillo; gold of the desert gold, the desert poppy, and the mesquite; purple of the sage; pink of the massed sand verbenas; the varied hues of the flowering cacti; white and yellow of the yucca . . ."

With descriptive writing you can create a mood that sets the tone for your article and gives it an atmosphere of uniqueness. In my "Autumn in New England," printed in *Trailer Topics*, I wanted the trailerist to catch the spirit of the season and the region before I outlined what he could see, so I began in this way:

"Autumn comes to New England with a paint brush in its hand. Between the last nostalgic days of Indian summer and the first powdery flurry of snow, the New England countryside is splashed with red and yellow, orange and blue, green and brown. Every hillside and mountain, every rolling road and brookside, is a maddening profusion of autumn in its most gorgeous colors.

"The sumac, the birch, the maple, and the elm burn bright beneath a still blue sky. The pine stays green, but even its greenness seems scrubbed. Day by day the foliage turns in brilliance and hue until it reaches its flaming peak. Then the brown and scarlet fires slowly ebb until the pale embers are torn by a winter gust and buried beneath the silent snow.

"There is more, of course, to a New England autumn than the art show Jack Frost puts on or the lovely ballet of sumacs and elms on the hillsides in the fiddling breeze. There is the tang of wind, sharp as apple cider, and the clean feel of air. There are the poignant memories that go with the burning of leaves and the slow, melancholy smoke that curls in blue oxbow shapes toward the crest of the gentle hills. There are, now, still apples red as blushing cheeks in the serene orchards, corn fields full of pumpkins; and the moon above the sleeping scarecrow is a copper gong.

"There is the honk of wild geese winging overhead and the rustle of chickadees and nuthatches in the picture-card forests. And there is always, in the autumn, the hunter and his dog, as part of New England as a Currier and Ives or a Grandma Moses. And inside the village schoolhouse, on a Saturday night, the square-dancers sashay to the caller's lilt and the fiddler's string, the ladies in calico dresses and the men in checkered shirts and blue jeans."

You can use an historic episode to set a mood or creat interest. I began an article on San Diego for *Trailways* with this paragraph:

"Stand on this spot and look about you. That is what Juan Rodriguez Cabrillo, the Portuguese explorer in the service of Spain, did on September 28, 1542. Sent by the conquistador Cortez to find the link between the west and the rich spice lands of the east, Cabrillo sailed up the Pacific from Mexico until he sighted a harbor, "closed" and "very good" as his log dook reports. Bringing his two small caravels, the *Victoria* and the *San Salvador*, into it, he dropped anchor along a peninsula that reached into the ocean from the mainland and climbed ashore, the first white man to set foot on California soil."

Or you can use folklore as a prologue to your bill of particulars. In an article for *Motor News* on a section of the Redwood Empire, I led off:

"When Paul Bunyan wakes up, as he does every once in a while, and sets out for a little jaunt, chances are he winds up in Humboldt County, California. There he can find a shady seat on a stout-ridged mountain while he hangs his feet over the side and calls his wildlife friends of the forest to visit with him. There, too, he can find rivers and creeks wide and deep enough for him to dip his toes in, trees big and broad enough for him to lean against, and the Pacific Ocean, where he can go for a swim or lift a whale for exercise."

Whatever wedge you use, make it vividly descriptive. If you don't, you not only won't hold the reader but very likely will never even get to him. When you or I hear that such-and-such a place is "beautiful," we want to know why. We are not content with the mere adjective. We want to see the beauty in our mind's eye; we want to feel it so that it stirs our soul.

For a good many articles you will need background material dealing with history, geology, botany, engineering, and other subjects. You can generally obtain this material from sources close to the topic: local library, chamber of commerce, Forestry Service, Wildlife Service, National Park booklets, local historians and explorers, etc. But one word of caution: don't accept value judgments until you have weighed the evidence. Remember—each interested party thinks there's no place in the world like his own back yard.

Be instructive. This again depends upon the market, but most travel editors want to inform their readers of what the readers can find in the way of entertainment and relaxation in a given area. Here are a few questions to ask yourself on every place you intend to write up:

HOW do I get there? What roads lead there? What are the housing facilities? How much do the hotels, resorts, cabins, etc., rent for? What facilities are provided? What clothes are required? What events will be held there—and when?

In other words, find out what you yourself would want to know if you were interested in going there.

Lure others to the scene of the article. If you follow rules 2, 3, and 4 you will have, in the main, accomplished this purpose. But when you

have finished your copy, ask yourself: "Does this *really* sound like the kind of place I couldn't wait to visit?"

An editor once wrote me: "I want an article to be so interesting that the man who reads it feels like packing his bag, hopping into his car, and driving straight there."

A few words about photographs. They can be extremely important and some articles will not sell without them. When I queried *Buick Magazine* I was asked to submit a number of photos first. I did. Four were selected and then I was given an outline of what was wanted in the article. Had my pictures not been very good ones, I would never have sold the piece.

Some periodicals do not ask for pictures. They have a large file of their own or can easily obtain photographs with which to illustrate your article. By querying, you can learn what is expected.

There are two ways to obtain pictures: take them yourself or get them from others. There are a large number of agencies which have fine photos

to lend. Of late, however, many of them are reluctant to give them out to unknown writers; I have a feeling that the privilege of getting photos has been grossly abused. Many agencies now ask if you were given an assignment or are writing the piece on speculation. Some agencies will tell you very frankly that if the article is accepted they will, upon request of the editor, supply him with pictures—but not before.

If you are seriously interested in writing travel pieces, it is advisable, if you can afford it, to invest in some good camera equipment. I have a friend, an ace photographer, who says, "If you're going to compete with professionals, you need professional equipment." Of course, it may take some time to learn how to utilize the expensive equipment to get maximum results, but that's part of the long haul upward.

If you follow the rules outlined here (creatively—not mechanically!) that editor we met in the first paragraph may read your article and exclaim: "This is it—a good one!"

Making Your Vacation Pay

By JEAN MOWAT

EACH year one wonders if he can afford the unusual vacation that he enjoyed the last time—with freedom for play and recreation.

You most certainly can, easily, if you make exhaustive notes, use a camera, and save every bit of literature which comes your way. It took me some time to learn that lesson, but I learned it well. Today, in addition to taking hundreds of pictures on a trip, I query editors to whom I regularly sell, and those who buy only an occasional article. I give them as much detail as I can on where and when I'll be in certain places.

I usually begin with half a dozen orders. Then, after I return, other editors want to hear what I picked up. That last idea didn't sound too important, but the sale of five articles totaled \$500.

Once an editor wanted a special baby story. It was at a place where the facts would be released but no pictures, and the latter were especially wanted. Finally permission was obtained and with my box camera I made the shots. Therein was my downfall into photography! I was urged by an executive editor to get a fine camera, "at least \$150 more than you can possibly afford, join a camera club, and learn how to do your own work."

It took me almost a year to put that advice into operation but it has proved very valuable, both from the fact that I can illustrate all my own copy, and that publishers of textbooks and encyclopedias like the shots I make and pay for them, and also give me a credit line. Since 1937 my picture sales on vacation trips have totaled just under 600 with prices from \$3 up. As my work is writing this is just so much velvet. Also some few photographs have been of a salon quality and won ribbons as well as cash prizes.

When one combines photography or drawing

or both with the little details that interest him as he goes about in strange places he will find that a vacation is only another means of recreation and remuneration. But don't expect it the first time, for there is a knack to it that you will learn as you go along.

Now, here's the flashback.

My first extensive trip was to Alaska and the Yukon with a camera I did not know how to operate! There were no pictures, but there were plenty of notes and a running account of the trip which cost me \$850 and repaid me over \$1,600. On that trip I wrote a weekly letter for one paper which carried rail, steamship and hotel advertising throughout the entire area. The letters were a tie-in but without any more indication of the spot than the usual date-line.

To achieve this income I collected time tables. Pullman and steamship checks, hotel bills marked paid, menu cards, stubs for concerts, games, fashion shows, invitations sent to the passenger list, and even the passenger list itself, plus newspapers that I gathered along the way. Out of this (and exclusive of the weekly letter) I did stories on the retail stores, the fashion shows, the fashion peculiar to the area, the presses of the largest newspaper that has its machinery on a rock base.

After my picture failure I decided to learn how to use a camera. One editor, however, wanted a series of European articles, so I went off with a box-camera (which I still use on occasion) and sold enough stuff to pay the round trip boat fare. In fact, after 20 years, I sold three pictures last week.

Because no two people ever work the same, even from the same fundamentals, here is my method, which you can adapt to fit your own needs: Picture *everything* that appears to you as

interesting. It may be years before you use it, but at least you have it. Never mind what the critics say—keep all your negatives that are sharp.

Collect post cards, signs, chamber of commerce and tourist bureau literature. It may seem silly to lug so much around, so begin shipping it home. If you don't collect it you will wish you had, for therein is information rarely found even in books.

You will find legends. If you use a guide he will have other legends, embroidered to suit his idea of your IQ. You may get facts from Mexican leaflets about the ceramic industry, and in British Guiana you will obtain literally sheafs of material on the Bovianders, the men who mine the industrial diamonds and the story of their work. All this is background information.

Don't leave these ideas lying loose. Paste them up in a large book. Write a running account of your trip with contact prints and fit the booklets in with the copy. This will be definitely valuable.

You never know when you'll strike pay dirt, so take everything in sight, and ask questions. The latter is highly important for your future articles, or for any fiction you write. How and why? Your character may want to go from Milwaukee to Portland on a certain train, on a certain day. If you saved your time-tables on the trip you can easily place your character in the right car, and your berth stub indicates location.

Your character may go to a concert, an opera, the theater, even a bull fight. If you have your gay-colored stubs and your program you know just what went on, even to the names of the bull-fighters.

Suppose you're not writing fiction, but you do give informal talks. Then you must certainly know the name of the bull-fighter when he appears in your picture.

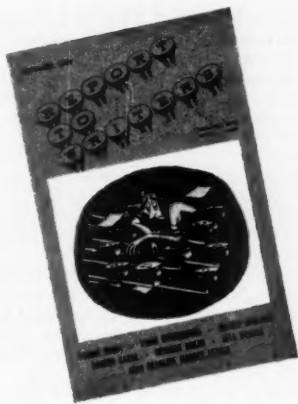
There are so few places in the world to which people are *not* going these days that your articles must contain accurate details. By all means keep a log—the best book you can buy, for you'll be using it 20 years later and bless yourself many times for the notes you made, from the comments of the "natives" to the love-making you overheard as it took place outside your cabin window.

Only through collection and arrangement of information can I do a lecture on Mexico or a tale of a trip on a freighter and illustrate it with my own pictures. One day an editor in the audience asked me how paper was used in Mexico. That had me stumped for the moment. Looking through my book, I found (1) a sugar wrapper with the name of a smart restaurant, (2) a match box—not pack—made of paper, gaily printed, (3) the wrapper (imprinted with name of the baker) which I had saved after removing it from a roll served at the Spanish Club, (4) bull fight tickets in brilliant offset, (5) the orange-colored program for the symphony, and (6) the two-color seat checks for the same. Railroad, airplane, and road maps, often in brilliant colors, were ruled out as "too common." The editor liked the story.

Not only does such a carefully recorded trip make a vacation pay but when one grows tired of his "mundane" job, at any moment he can take out his book and relive the thrill of his vacation.

JUNE, 1952

YOU'RE MISSING PLENTY—IF YOU MISS



An inspiring and helpful new magazine—featuring the world's top writers and editors—telling you how you, too, can do it. Here are some more of the stars appearing in RTW:

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Where to Sell the travel article

IN marketing travel material, it is perhaps even more important to query than in the case of the average article. Many of the spots visited by the typical tourist have been covered by your prospective market, and there is no chance for another article unless you have a brand new angle. Out-of-the-way places are the best bet—but even they may have been dealt with by a specific magazine.

Moreover, travel markets are likely to demand a specific slant in their articles. In that case the editor, if he is interested in your idea, will tell you about the angle he wants.

The query should outline the article briefly and should state what photographs are available. The better markets usually want unpublished pictures.

Photographs must be definitely good, and should be 4 x 5 or larger. Miniatures, even if skillfully enlarged, seldom constitute good copy. A small transparency, done by a top-notch professional, sometimes makes a good engraving—but the art editor of a magazine is likely to turn thumbs down on it on general principles. Transparencies 4 x 5 are acceptable but larger ones are better. Be sure to use the right filters in color work; don't assume that the same filters which worked in Illinois will do in Arizona.

The bigger magazines are willing to use carbo prints as copy—and sometimes do. Very few magazine contributors, however, have the necessary equipment or skill for this type of color work.

American Motorist, 17th St. and Pennsylvania Ave., N. W., Washington 6, D. C. Illustrated travel articles under 1500. W. W. Hubbard, Editor. 1c. Acc.

Arizona Highways, Phoenix, Arizona. Highly pictorial. Demands professional quality in black and white photos and transparencies. No snapshots or miniatures. Also some articles. Material confined to Arizona. Raymond Carlson, Editor. 3c; photos \$10-\$30.

Arkansas Gazette, Little Rock, Ark. Illustrated features on Arkansas places and life to 1500. Inez H. McDuff, Sunday Feature Editor. \$5-\$15 an article; photos \$3. Pub.

Atlantic Guardian, 96 Water St., St. John's, N.F., Canada. Photo features of unusual aspects of Newfoundland life. Ewart Young, Editor. Payment by arrangement.

The Beaver, Hudson's Bay Company, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel material of the Canadian North. Illustrations essential. Clifford P. Wilson, Editor. 1½c. Pub.

Buick Magazine, 818 W. Hancock Ave., Detroit 1, Mich. Covers United States. E. W. Morril, Editor. Rates vary, but are good. Generally overstocked. Acc.

Canadian Geographical Journal, 36 Elgin St., Ottawa, Ont., Canada. Goes in almost exclusively for Canadian material. Gordon M. Dallyn, Editor. 1½ c. Acc.

Chicago Tribune, Tribune Tower, Chicago, Ill. Covers United States. Strong on historical materials. F. J. Cipriani, Travel Editor. About 2c. Generally overstocked.

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Covers North and South America, Europe, Australia, almost any place you can get a passport to. Leavitt F. Morris, Travel Ed. About 1c. Acc.

Chrysler Events, 431 Howard St., Detroit 31, Mich. Covers United States. Tough market. Almost always overstocked. Jack A. Fritzlin, Ed. Rates vary. \$50 for "Off The Beaten Path." Pub.

Colorado Wonderland, Vorhees Bldg., Colorado Springs, Colo. Illustrated articles to 1000 designed to bring tourists to Colorado. Raymond Roberts, Editor. To 3c; photos \$5. Pub.

Deseret News Magazine, Box 1257, Salt Lake City, Utah. Few strictly pictorial travel stories; mostly illustrated material dealing with activities in Utah, Wyoming, Colorado, Idaho, Nevada, Montana, New Mexico, Arizona. Some Western photos with captions. Olive Burt, Editor. 1c; photos \$2.50. Pub.

The Desert Magazine, Palm Desert, Calif. Strictly Southwestern desert. Randall Henderson, Editor. 1½c, \$2 per photo. Acc.

Dodge News Magazine, 2210 Park Ave., Detroit 8, Mich. Covers United States. Joseph P. Wright, Editor. Rates vary; but are fair.

Empire Magazine of the Denver Post, 650 15th St., Denver 2, Colo. Western photo features to 1000. Bill Hosokawa. 1½c; photos \$3-\$6. Acc.

Ford Times, 3000 Schaeffer Road, Dearborn, Mich. William D. Kennedy, Director of Publications. Covers North America. A tough market; attracts top-flight writers, photographers, artists. 10c. Acc.

Forest and Outdoors Magazine, 4795 St. Catherine St., W. Montreal, Canada. Material must be dramatic and must relate to conservation or recreational activities. Photos. Canadian exclusively. R. J. Cooke, Editor. Payment by arrangement.

Highway Traveler, 105 West Madison St., Chicago 2, Greyhound bus publication. Covers U.S.A. but obviously, only places buses can reach. E. A. Jones, Editor. Rates vary; but are fair. Acc.

Holiday, Independence Square, Philadelphia 5. Wide latitude, with biggest coverage on the Americas. Ted Patrick, Editor. Not much hope for freelancers, but pay is excellent. Acc.

Holland's, The Magazine of the South, Dallas 2, Tex. Well-illustrated stories of historic and other outstanding homes, gardens, historic monuments, in the South. The better-known subjects have been already treated for the most part. Charlene McClain, Managing Editor. 3c up; photos \$3 up; transparencies for cover use \$75 up. Acc.

Household, 912 Kansas Ave., Topeka, Kan. Occasional well-illustrated travel material of interest to families. Robert Crossley, Editor. To \$300 an article. Acc.

Lincoln-Mercury Times, Ford Motor Co., 3000 Schaefer St., Dearborn, Mich. Travel articles U.S.A. but, obviously, only Black and white photos; transparencies. William D. Kennedy, Director of Publications. Excellent rates.

Maclean's, 491 University Ave., Toronto 2, Ont., Canada. A publication published by the purpose of "interpreting Canada to Canadians." Wide open to freelance writers who have the stuff. Uses much travel material, such as articles on rivers, summer and winter resorts, important restaurants, parks, geographical areas, inhabitants of special regions; all must be in Canada (which now includes Newfoundland). 3000-5000 words. Query with outline 200-500 words. Pierre Burton, Article Editor. \$150 up.

Miami Daily News Magazine, 600 Biscayne Blvd., Miami, Fla. Photo stories of southern Florida to 1500, \$20-\$35. Pub.

Montana Treasure Magazine, 2714 Fourth Ave., N. Billings, Mont. Deals solely with Montana. Largely pictorial. Floyd I. Merritt, Editor. Rates vary but are good.

The Motorcycleist, 1035 E. California St., Pasadena, Calif. Wide range, but keep the motorcycle in focus! Harry Steele, Editor. About 1c.

Motor News, 139 Bagley Ave., Detroit 26, Mich. Covers U.S.A. with emphasis on the East. The publication of the Automobile Club of Michigan. W. J. Trepagnier, Ed. From \$40 to \$75 generally—but it has to be well-written, and with pict! Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D.C. Covers world. Very little hope for freelancers, whatever anyone tells you. Dr. Gilbert Grosvenor, Editor. Rates vary, but are good. \$5 and up for black-and-white photos bought separately; \$50 for Kodachromes. Acc.

National Motorist, 216 Pine St., San Francisco 4, Calif. Covers the country, but is heavy on the West. Wonderful market for beginning freelancers to crack. About 1½c a word. Acc.

New Mexico Magazine, Santa Fe, N.M. Illustrated articles on New Mexico, usually with historical or human interest angle. To 1500. George Fitzpatrick. \$10-\$15 an article. Pub.

New York Herald Tribune, 230 W. 41st St., New York 18. Covers United States, but has string of correspondents. Beach Conger, Travel and Resort Editor. \$15 a newspaper column. Pub.

New York Times, Times Square, New York 18. Covers United States. Paul Friedlander, Travel Editor. About 2c. Pub.

North Country, Three Lakes, Wis. Short illustrated articles, chiefly concerned with industries and wildlife in Wisconsin, Minnesota, Michigan, Ontario. Transparencies. Grant Halliday, Editor. To 5c. Acc.

People & Places, 3333 N. Racine Ave., Chicago 13. Human interest photo features involving unusual places and people; 80% pictures, 20% text. B. D. Loken, Editor. 1c, photos \$7.50. Acc.

Sunset, Menlo Park, Calif. Western states and western authors only. **Frederic M. Res**, Travel Editor. Pay varies, is fair. Very little material is by freelancers. Acc.

Trail-R-News, 544 W. Colorado Blvd., Glendale 4, Calif. Travel by the trailer route. A market for trailerists or anyone who can weave trailers into a story. **Jean Jacques**. About 1/2¢; photos 50¢ to \$3. Pub.

Trailer Life, 3107 W. Sixth St., Los Angeles, Calif. Accepts straight travel stuff; for instance, an article on Reno. 1¢; photos \$2.50. Pub.

Trailer Topics, 28 E. Jackson Blvd., Chicago 4. Wherever the trailer goes. Trailerists are tough critics, so know your stuff. **Paul Edwards**, Editor. 1/2¢; photos \$1.

Trailer Travel, 35 E. Wacker Drive, Chicago 1. Heaviest trailer treatment; you've really got to be technical here. **Jeanne Florian**, Editor. 1/2¢; photos 50¢-\$3.

Travel, 115 W. 45th St., New York 19. Covers the world. Requires detailed information. **Malcolm Davis**, Ed. About 1¢; photos \$5. Acc.

Vermont Life, State House, Montpelier, Vt. Illustrated Vermont articles. Photos, black and white and color. **Walter Hard, Jr.** Varying rates.

Westways, 2601 S. Figueroa St., Los Angeles 54, Calif. Limited travel to California. Top skill demanded. **Phil Townsend Hanna**, Editor. 5¢; photos \$5. Acc.

IN addition to the foregoing markets, many general magazines, especially those which carry travel advertising, use occasional articles on travel. In fact, almost any unspecialized periodical is a possibility—but you usually will have to do a good selling job on the editor.

Some newspapers and Sunday supplements that emphasize travel are listed above. There are others which publish some travel material, largely of local appeal. The pay tends to be small, but they are worth trying, especially after you have exhausted the higher-paying markets.

Here is a list of newspaper supplements, with the names of their editors, worth possible querying about material in their respective circulation areas:

Arkansas Democrat, Little Rock, Ark. C. C. Allard.
Atlanta Journal-Constitution, Atlanta, Ga. Angus Peterson.
Akron Beacon-Journal **Refo-Pix**, Akron, Ohio. Harold Fry.
Boston Post Magazine, Boston, Mass. Thomas F. Costello.
British Columbian, New Westminster, B.C., Canada. Miss D. G. Taylor.
Cleveland Plain Dealer, Cleveland, Ohio. W. G. Dorpe.
Colorado Springs Free Press Sunday Review, Colorado Springs, Colo. E. P. Hoyt.
Columbus Citizen, Columbia, Ohio. Donald Weaver.
Dayton News Camera, Dayton, Ohio. Max Kohnop.
Duluth Herald & New-Tribune Cosmopolitan, Duluth, Minn. G. A. Mordin.
Erie Times Weekly Graphic, Erie, Pa. W. B. Jones.
Great Falls Tribune Montana Parade, Great Falls, Mont. Robert D. Warden.
Hartford Courant, Hartford, Conn. Viggo Andersen.
Hawaii Weekly, The Honolulu Advertiser, Honolulu, Hawaii. Richard MacMillan.
Inland Empire Magazine, The Spokesman-Review, Spokane, Wash. James L. Bracken.
Kansas City Star, Kansas City, Mo. E. B. Garnett.
Kingsport Times-News Sunday Magazine, Kingsport, Tenn. Ellis Binkley.
Knoxville Journal Cavalade, Knoxville, Tenn. Steve Humphreys.
Lewiston Journal Magazine, Lewiston, Maine. Faunce Pen-dexter.
Logan Herald Journal, Logan, Utah. A. C. Deek.
Los Angeles Examiner Pictorial Review, Los Angeles, Calif. E. A. Harford.
Lowell Sun Pictorial Magazine, Lowell, Mass. T. F. Costello.
Louisville Courier-Journal Magazine, Louisville, Ky. James S. Pope.

[Continued on Page 24]

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Jennie Heard, Asst.
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Redbook has announced a 25 per cent increase in payment for its 40,000-word novels, bringing the base rate to \$7,500. The new price applies to original novelettes written specifically for *Redbook* as well as to book condensations. The rate increase is offered as an inducement not only for authors who have successfully written one-shots for *Redbook*, but for authors who heretofore have felt it too much of a gamble to write in that length.

As in the past, the editors are glad to discuss ideas with agents and authors; to react quickly to submitted outlines; and to give all possible cooperation.

Novels, as well as short fiction, are judged by the basic editorial criterion of *Redbook*—reader identification. The main reading audience is from 18 to 35 years of age. The themes of the novels may be based upon sound romantic or marital situations, or upon dual-appeal ideas which women will like and which men also will read, including an occasional suspense or adventure narrative (but not murder mysteries or Westerns). Lillian Kastendike, fiction editor, expresses especial interest in plots that treat of the present-day problems of readers from 18 to 21. Novels of the semi-religious or inspirational type are also acceptable.

Redbook's address is 230 Park Ave., New York 17.

—A&J—

Attention, fiction writers! "Our short story inventory happens to be at an all-time low and our eagerness to buy at an all-time high," writes Elliott W. Schryver, fiction editor of *Woman's Home Companion*. He seeks both light and serious love stories in particular. Address: 640 Fifth Ave., New York 19.

—A&J—

The *American Home*, 444 Madison Ave., New York 22, is especially interested in "fully illustrated how-to-do-it articles on home maintenance, home crafts, and home management subjects," according to Marion M. Mayer, managing editor.

Book Creators, Inc., 75 Varick St., New York 13, is in the market for original stories, under 1,200 words, for children from three to six. Outright purchase. Muriel Johnstone is editor.

—A&J—

Doubleday & Co., Inc., 575 Madison Ave., New York 22, has established PermaBooks as a separate division with George de Kay as editor. In the same firm Ferris Mack has taken over the editorship of adult books in the Garden City Books division; Miss Laura Harris continues as editor of juveniles.

—A&J—

Park East, 220 E. 42nd St., New York 17, is a magazine definitely for sophisticated New Yorkers, and its features and fiction must be of interest to this group. Much of its material has a New York locale. In addition to longer material, the magazine offers a market for short sophisticated humor. A. C. Spectorsky is editor.

—A&J—

Better Homes & Gardens, 1716 Locust St., Des Moines 3, Iowa, is buying stories of successful families—not necessarily prominent families. J. E. Ratner is editor. Rates on this magazine vary, but run up to \$700 an article.

—A&J—

A. W. Greene has become editor of *Distribution Age*, one of the Chilton Publications, Chestnut and 56th Sts., Philadelphia 39. This is a trade journal dealing with mass production manufacturing processes, shipping processes, warehousing, packaging, transportation. Its special need at present is short articles on economic gains from the use of material-handling equipment such as fork-lift trucks, hoists, conveyors; also electronic and other automatic manufacturing process controls. The magazine uses cartoons and news photos with captions. Always send outlines before submitting an article. Rates, \$25 a published page, on acceptance.

Marian Magazine, The Independent Journal, San Rafael, Calif. C. R. Rignick.

Milwaukee Sentinel Pictorial Review, Milwaukee, Wis. J. J. Packman.

Miami Herald Sunday Magazine, Miami, Fla. Lee Hills.

Montreal Photo-Journal Magazine, Montreal, Que., Canada. Published Thursdays. Paul LaFortune.

Nashville Tennessean Magazine, Nashville, Tenn. William Kingsbury.

New York Compass, New York. Ted Thackrey.

New York Mirror, New York. Kenneth McCaleb.

New York News Colorato Section, New York. William White.

The Oklahoman Magazine, Oklahoma City, Okla. Harold Johnson.

Omaha Sunday World-Herald Magazine, Omaha, Nebr. E. M. Landale.

Ottawa Citizen, Ottawa, Ont., Canada. R. W. Statham.

Pittsburgh Press Family Magazine, Pittsburgh, Pa. Victor Free.

Portland Sunday Telegram Magazine, Portland, Maine. Richard H. Woodbury.

Portland Journal Magazine, Portland, Ore. Russell Sackett.

Portland Oregonian Northwest Magazine, Portland, Ore. John Armstrong.

Province Magazine, Vancouver, B.C., Canada. Mrs. D. O. Irvine.

San Antonio Express Magazine, San Antonio, Tex. J. B. Cross.

Salt Lake City Tribune and Telegram, Salt Lake City, Utah.

A. C. Deck.

Seattle Times, Seattle, Wash. R. L. McGrath.

Southland Magazine, The Press-Telegram, Long Beach, Calif. F. T. Kraft.

Sun Magazine, Vancouver, B.C., Canada. Doris Milligan.

This World, The Chronicle, San Francisco, Calif. Gordon Pates.

Tri-State Summer Playground, Union-Gazette, Port Jervis, N.Y. Russell O. Salmon, II.

Victoria Colonist Sunday Magazine, Victoria, B.C., Canada. F. C. Barnes.

James A. Skardon, new feature editor of *Today's Woman*, is looking for articles 1,500 to 3,000 words, to appeal to married women between 20 and 30, preferably under 25. Articles should be unusual and constructive. Practical ways for adding money to the family income are acceptable. Be sure to query first with a clearcut outline. Address: 67 W. 44th St., New York 18.

—A&J—

The *Wall Street Journal*, 44 Broad St., New York, is using a light verse a day in its "Pepper and Salt" department. Even an occasional limerick appears. Emil Berger edits this department. Payment is \$5 on the tenth of the month after acceptance.

—A&J—

Child Life, 136 Federal St., Boston, is now edited by Mrs. Adelaide Field, and MSS. should be addressed to her. This magazine uses brief material for children under nine years of age—stories, articles (sometimes illustrated by photographs), plays, humorous verse. Payment is 3 cents a word on publication.

—A&J—

Erle Press, 30 N. La Salle St., Chicago 2, is a comparatively new book publisher specializing in juveniles and educational material. "But we are in the market for anything that is sure-fire," says Peggy Lois French, the editor. (What publisher isn't?) Erle Press operates chiefly on a royalty basis, but occasionally buys a manuscript outright.

—A&J—

Suntime, 239 W. Adams St., Jacksonville 2, Fla., is a weekly magazine offering a market for a variety of articles, mostly about Florida. Human interest is emphasized. Better query. Harris Powers is editor. Payment is by arrangement.

—A&J—

Short shorts of romantic appeal are sought by *New Liberty of Canada*, of which George Heiman is fiction editor. Rates to 5 cents a word. Longer fiction is not wanted at present.

—A&J—

Open Road, 1475 Broadway, New York 18, offers a limited market for freelance illustrated features for young folks; also short stories. Material must be "of unusual quality, unusual interest, or from a refreshing angle, inasmuch as many subjects are assigned to writers. Payment is on acceptance at rates based on the quality of the material.

THE POPULAR CHAIN

Popular Publications, Inc., 205 East 42nd St., New York 17, constitutes one of the biggest chains of pulps. Its long list of magazines offers an opportunity for writers, new or long-experienced, who can furnish fiction—in some cases articles and verse also—to fit these widely read publications. Every one of them, according to information just received from the editors and publishers, is definitely in the market. All pay on acceptance.

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JUNE, 1952

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locale or period, though pressing need is contemporary slant. U. S. reader identification is important, woman interest secondary. Novelettes up to 20,000 words, though 10,000-15,000 is preferred. Shorts up to 5,000. A limited market for articles up to 3,000 words. Payment 2 cents up. Outdoor, active verse, 50 cents per line.

Fifteen Western Tales. Period Western fiction with masculine action slant; secondary woman interest acceptable. Novelettes up to 13,000; short fiction up to 5,000 words, with stress on short shorts with an off-trail twist. Short Western articles. Verse 25 cents per line.

Railroad Magazine, of which K. M. Campbell is editor, seeks fact articles on railroads and subjects relating to the railroad industry. For these photographs are essential; the best size is 8½ x 10. The magazine also publishes fiction based on railroad operation. 1½ cents to 2 cents for text, \$3-\$5 for photos.

Eight Popular love magazines edited by Peggy Graves are in the immediate market for stories, but have enough accepted poetry on hand to last six months. Here's the list:

All-Story Love. One strong dramatic novelette which must be motivated by love, but which can have a background of mystery and adventure; 12,000 maximum. Shorter novelettes 7,000 to 8,500. Shorts 4,000 to 5,000, 1 cent.

Fifteen Love Stories. Romantic love stories. Maximum for novelettes 10,000. Short novelettes to 8,500. Shorts 3,500 to 5,000, 1 cent.

Love Book. Glamorous, dramatic love stories, 12,000 maximum on lead novelettes. Shorter novelettes to 8,500. Shorts 4,000 to 5,000, 1 cent.

Love Short Stories. Romantic fiction from 4,000 to 10,000, 1 cent.

New Love. Realistic love stories. Shorts 4,500 to 5,000. Novelettes 7,000 to 10,000, 1 cent.

Romance. Romantic stories with emphasis on character. Occasional foreign background stressing glamour rather than adventure. Shorts 3,500 to 6,000. Novelettes to 12,000, 1 cent.

Sweetheart Love Stories. Tender, young love stories from 5,000 to 12,000, 1 cent.

Love Story. Modern love stories, adult and slightly sophisticated. 5,000 to 12,000, 1 cent.

The following—three Westerns and one detective—are edited by Morton Klass, with Michael Tilden as managing editor:

Dime Western. Short stories 3,000-5,000 words; novelettes; 9,000-15,000. Strong, convincing characterization, clear motivation and emotional tone, against a background of the historic West. 1 cent up.

Star Western. Same lengths as *Dime Western*. Emphasis here is on girl interest, but stories are generally from man's viewpoint. Basically, the girls in the stories should be the kind who fought for—and alongside—their men, rather than the shrinking violet type. 1 cent up.

New Western. Same length requirements. Emphasis on Western adventure and color. Good characterization is also essential. Off-trail stories, if good, will be considered. 1 cent up.

Detective Tales. Short stories 2,500 to 5,000 words; novelettes 9,000-15,000. No armchair detectives. Emphasis chiefly on characterization, motiva-

tion, and heavy suspense, unusual background, and the problems of ordinary people cast suddenly into dangerous situations. Good, suspense-packed writing essential. 1 cent up.

Phil Klass edits these, Michael Tilden being managing editor:

Max Brand's Western Magazine. Same length requirements as the other Western books. Adult, well-written stories of the Old Frontier with emphasis on character and color. 1 cent up.

10 Story Western. Same length requirements. Action stories involving believable, full-dimensional characters. 1 cent up.

Magazines in the Popular chain that are edited by Mary Gnaedinger, with Mr. Tilden as managing editor, comprise the following:

Famous Fantastic Mysteries. Novels to 75,000, novelettes 8,000 to 10,000; short stories to 5,000. Emphasis on fantasy with bordering classification of weird and science-fiction. 1 cent up. Verse 25 cents a line.

Love Novels. Short stories to 5,000; novelettes, 8,000-10,000. Sophisticated big city background preferred; girl's viewpoint. Light and fast-moving with emphasis on sincere romance. 1 cent up. Verse 25 cents a line.

44 Western. Short stories to 5,000; novelettes, 8,000-10,000. Emphasis on Western action and character, colorful background; Old West atmosphere. Fillers and articles on little-known Western incidents, up to 1,000 words. 1 cent up.

New Detective. Short stories to 5,000; novelettes, 8,000-10,000. Unusual plots, background girl interest preferred. 1 cent up.

This varied group is edited by Jean Williams, Mr. Tilden again being managing editor:

Dime Detective. Short stories to 5,000; novelettes, 8,000-10,000. Detective and crime-adventure stories. Emphasis is on character and suspense, with strong woman interest. Fillers and articles up to 1,500 on crime and detective subjects. 1 cent up.

Rangeland Romances. Short stories to 5,000 words; novelettes, 8,000-10,000. Love stories with Old West background, from girl's viewpoint. Make them light and lively, with emphasis on romance rather than on a Western problem or action 1 cent up.

Big-Book Western. Short stories 3,000-5,000; novelettes 8,000-12,000. Emphasis on Western color, convincing character, and action. Fillers and articles on little-known Western incidents, up to 1,500, 1 cent up.

Rangeland Love Stories. Short stories to 5,000; novelettes 8,000-10,000. Light, romantic Western love stories with slight Western problem involved. Woman's point of view, with an occasional story from a man's viewpoint. Old West setting preferred to modern West. 1 cent up.

MSS. should be addressed to the editor of the magazine that seems to the author best adapted to them. The address of all editors of Popular Publications is the same: 205 East 42nd St., New York 17.

As in the case of all publications, one should read these magazines before submitting.

JUNE, 1952

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Contests and awards

Ellery Queen's Mystery Magazine has announced its eighth annual contest in cooperation with Little, Brown and Company. Prizes will amount to at least \$6,000, the first prize being \$2,000. A special prize of \$500 will be offered for the best "first" story by a new author. Stories should not exceed 10,000 words. They will be judged solely on quality of writing and originality of plot. Entries must be received by the magazine at 570 Lexington Ave., New York, by October 20. Prizes will be awarded by December 31.

—A&J—

Vantage Press Inc., 230 W. 41st St., New York 36, has extended to August 1 the closing date for its \$1,000 contest for a new ending to Marie Monchen's *Achilles Absent*. Particulars are obtainable from booksellers or from the press.

—A&J—

The Friends of American Writers offers an annual award of \$1,000 for a published book by a native or resident of the Middle West, or having a Middle Western locale. The award for a 1951 book was recently made to Vern Sneider of Michigan for *The Teahouse of the August Moon*. The award chairman is Mrs. Samuel R. Shambaugh, 8232 Dante Ave., Chicago 19.

The Way I Do It

[Continued from Page 13]

doesn't help. It is then I lie down on my little kitchen cot, get my goose-neck light, my rhyming dictionary, and my thesaurus, and I start reading. Words, and more words, rhyming words, emotion-filled words, from my thesaurus. Action words. The kittens clamber up on the cot and filch my pencil; they play their own rowdy little games bounding over the colorful cushions and myself. Soon, between their sorties at another pencil, I am writing poems, inspired by pairs of rhyming words or what-have-you. And when the kittens are snuggled down, singing in smoothly purring tones, the little poem a friend suggested I write about kitten songs in the night, comes full blown.

Occasionally I get poetry assignments from editors. These poems rarely come easy, but how I love to get the assignments—and I work like mad perfecting the poems! They have to be good, so I try them on for size on my sisters, welcoming and weighing all suggestions carefully.

Ordinarily, editors are the first ones to see my poems, as praise can often be unmerited and criticism sometimes so deflating to my sensitive soul as to squelch my desire to even submit my poem to an editor. However, there is one amusing instance where I got quick help from a friend. I was having much difficulty with my poem, "With a Poet," when he picked it up.

"What can I do with it?" I wailed.

He was silent so long as he studied it that I almost forgot the poem entirely, as I talked to his wife. Finally he said, "How is this?" and read the poem aloud.

AUTHOR & JOURNALIST

Facetious, was he! He hadn't changed one single word—that I knew! The poem was complete. "What did you do" I asked, half puzzled, half belligerent.

He dissolved in laughter. "I left out the middle verse!"

It was as simple as that! I learned a valuable lesson that day. Here is the poem, as published:

WITH A POET

If even one can go with me
On magic wings of words,
Where hawthorn thickets are in bloom
And songs belong to birds,
If even one can through my eyes
Glimpse sunlight in a dale,
Gain heady scent of flowering plums,
Or scuff a leafy trail,
I'll pause to fill my pen again.
I'll know my words are not in vain.

Pictures that Sell

[Continued from Page 17]

then let it remain there for about 20 minutes. (Both developer and hypo can be used over and over; merely see to it that both are kept in tightly stoppered jars or bottles.) Then I transfer the film to a tray under running water for about one hour. Then I hang it up to dry.

When negatives are dry I make 8x10 inch enlargements on glossy, single weight paper. That is the ideal combination for pictures to be submitted for publication. If your negatives are contrasty—extreme black and white subjects in the negatives—use a No. 1 paper. Average negatives take a No. 2 paper. If your negatives are "thin" or quite transparent or dingy grey, use a No. 3 or No. 4, depending on the extent of "flatness" or "thinness."

When making the enlargement, focus the enlarger with the lens wide open; then stop down to f:11 or thereabouts to make the exposure.

Develop these prints in D-72 or similar paper developer. Rinse the prints in cold water and "fix" them in hypo (the same hypo you used for your film, if you wish). Wash the prints for an hour under running water, if time allows, and then squeegee them on to a chrome ferrotype tin so that they will dry with a high gloss surface.

Each print should have your name and address stamped on the reverse side; or typed on a label and stuck on. Each print should carry a caption stuck to the reverse side with cellulose tape. This caption should carry a full description of the subject, such as title of picture, where and when taken, what the photo intends to portray, photographic data, etc.

For mailing, photographs should be packed between stiff cardboards and mailed flat in kraft envelopes. There should be a notation on the envelope like: PHOTOGRAPHS—DO NOT BEND. I have a rubber stamp for that. Also, mark or stamp the words FIRST CLASS on the envelope. as your accompanying text material makes that necessary.

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Tips for Beginners

By ALAN SWALLOW

When submitting manuscripts, what is the correct procedure in using a pen name? Do authors frequently submit material solely with pen names, or does this method present some legal taboo, such as accepting payment under the assumed name?

The normal and advised procedure for use of pen names is quite simple. In the upper lefthand corner of the first page of the script, where the author's name and address usually goes, use the correct name of the author. Under the title of the story, use, instead, the pen name desired. A check will then usually be made out to the correct name of the author and the story published under the pen name.

Perhaps one of the readers trained in law may wish to look up the law on this situation, but I believe there may be legal complications to receiving money in an assumed name when that name is not legally recognized.

What is needed to make a story a "true story?"

It is surely understood that stories in the confession magazines are not written by the persons who undergo the experiences indicated. These stories are produced almost universally by freelance writers, some of whom turn out dozens of stories per year. Many stories are thought up in editorial offices, in fact, and then assigned for treatment by writers. Presumably, however, most "true stories" do hinge upon a factual situation—a true problem of home, marriage, courtship, or whatever, which someone has faced. One very successful writer of true stories gets her ideas, I know, from listening to conversations of friends and others, therein discovering problems for possible treatment in a "problem story."

May one write in first person, then switch to third person, and back again, in the same story?

In fiction, it is possible to do anything one can "get away with," that is, write successfully. But in the modern story switch in point of view is very much frowned upon: the premium is upon the story told from a single viewpoint, and penalties are marked up against the story which doesn't hold a single viewpoint. Obviously, then, the latter story has to be extraordinarily strong to be considered successful.

Are courses available to teach people interested in writing to write?

Yes—but one must be careful about what such courses are expected to do. There are many courses now available—from individuals, from private schools, from educational institutions at the college and university level. One of the remarkable educational developments during the last 15 years has been the assumption of many colleges and universities of a responsibility in the training of

writers, and many such schools give courses, chiefly in residence at the school (or evening school), occasionally by correspondence. This has been a fine development and speaks well for the writer.

But to teach anyone to write may be an impossibility, as a direct sort of thing. There is much debate about this.

Perhaps it is best to say that a course can do many things for a writer. It can provide him with criticism of his own work, leading to his improvement if the criticism is able criticism and if it is used by the learning writer. It can help him understand his writing problems, since he shares those problems with others and, at its best, with a person who has already met them successfully and is able to teach. It can act as spur and catalytic agent. It can provide guidance, critical thought, sometimes inspiration. In those senses, yes, there are courses available to help the writer. They need to be selected with great care.

If I happen to sell a work or two, do I have a better chance to have subsequent works published, just on the basis of being known?

The ear of the editor may be a little more available to you, but he won't listen very long if you don't continue to produce what he needs.

Where does one find a list of reliable publishers who are interested in new talent, complete with kinds of writing in which they are interested, with rates of pay?

Author & Journalist periodically publishes an authoritative list of book publishers, and the list should be clipped on appearance and kept until the new list appears. This provides the handiest and least expensive list. The most recent one appeared in the issue of November, 1951.

Have university presses generally as good selling facilities as trade publishers?

The question is general, and if a general answer must suffice, it would be "no." However, a general answer is not quite adequate. For the type of book which is promoted chiefly in a large trade way—big advance sale, trade build-up and ballyhoo—most sizable trade publishers have a better sales and promotion set-up than nearly any university press. Aside from such books, the university press may very well be able to do as good a job as another publisher: that is, in securing the market for a book which has somewhat more specialized sales possibilities. University presses have learned to do a good sales job for most of the titles they publish, but those are frequently different books from the titles of the large commercial firms, with different markets to be tapped.

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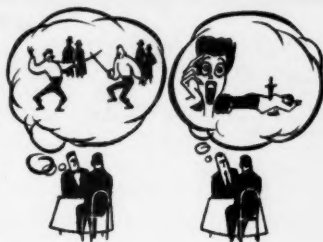
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They're Both Editors

but Oh,

How Their Tastes Vary!



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Editor A is looking for an historical novel, Southern background, early 19th Century with plenty of sex. Editor B wants a twentieth century murder mystery, Manhattan background with much sophistication and a minimum of sex. The chances of selling either of these editors any novel other than what they are expressly looking for is extremely slim. Your unsolicited manuscript could gather dust on their shelves and finally be returned in from two to four months with a flat rejection.

It is impossible to diagnose from afar just what material is wanted by each of the hundreds of editors. Your script, wasting valuable time at the above-mentioned offices, might just suit Editor C whom I'm scheduled to visit this afternoon. Marketing is my business just as writing is yours. The two cannot often be successfully combined.

Send me your script today so that I can read it and advise you of market possibilities. I'll accept it and offer it to editors on a 10% commission basis if it is ready; I'll return it with a kind note if it does not have sales possibilities; I'll suggest a method of correcting flaws if they appear and if the script is basically sound. The appraisal fee for books is \$5, regardless of length, and a full report will reach you in ten days.

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